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NOTES AND DISCUSSIONS

A SUPPOSEDLY RHODIAN INSCRIPTION RE-EXAMINED

In the *American Journal of Philology* for 1908, pp. 461 ff., Mr. T. Leslie Shear published, under the title "A New Rhodian Inscription," a vase of pottery in the Metropolitan Museum of Art in New York. The dealer from whom this vase was bought testified that it was found on the island of Rhodes, and his statement receives some confirmation from the resemblance of this piece to other pieces known to have that origin. In 1886 Fürtwängler, in publishing a number of specimens in Berlin (*Jahrb. d. arch. Inst.*, I, 152), assigned them on the evidence of associated objects to the end of the fifth and the beginning of the fourth century B.C. In default of more exact evidence this has to serve as indicating the approximate date of the vase in the Metropolitan Museum.

This vase is simply decorated with painted horizontal bands and has in addition two painted inscriptions. On the one side are the names of four divinities: Δεός, Ἐρμῆς, Ἄρταμος, Ἀθαναία. On the other side is the inscription to be discussed in this note, viz.,

ΚΑΛΛΙΣΤΑΓΑΣΗΒΡΑΣΙΑ
ΗΩΣΕΜΙΝΔΟΚΕΙ.

This, regarded by Mr. Shear as an irregular iambic trimeter, in spite of the spondee as the second foot and the hiatus before ὥς, is read by him, καλλίστα γὰς ἡ Βρασία ὥς ἐμὴν δοκεῖ, and translated, "the Brasian region is the fairest in the land in my opinion." (The Brasii are known from several Rhodian inscriptions as a deme of Lindus. Their village must have been called Brasos, or something of the sort.)

The alphabet of the foregoing inscriptions is Ionic, except that the sign H is used for the rough breathing. This exception is surprising, if the vase is Rhodian, for in other Rhodian inscriptions of the fifth century—not numerous, to be sure—H has the value of η and the rough breathing is not indicated. So, e.g., in the incised verse on a late black-figured vase found at Camirus and now in the British Museum (*IG*, XII, 719): Φιλτός ἦμι τὰς καλῆς ἡ κύλιξ ἡ ποικίλα. The circumstance throws some doubt on the Rhodian origin of the vase. May it not be Boeotian? The use of the form Λ instead of Λ would in an epoch of transition from the local Boeotian alphabet to the Ionic create no serious difficulty (cf. *IG*, VII, 2899).

But whether the vase be Rhodian or not, I cannot accept Mr. Shear's interpretation of the inscription. The supposed sentiment, surprising in

itself, belongs to an order of ideas otherwise unrepresented among vase inscriptions. Apart from that, I submit that, given the words *καλλίστα γᾶς ἡ Βρασία*, the natural translation, the almost inevitable translation, would be "The Brasian woman is the fairest on earth." This, besides being the obvious meaning of the words, would bring the inscription into line with innumerable inscriptions on Attic pottery of the sixth and fifth centuries—inscriptions of the type *ὁ παῖς καλός, ἡ παῖς καλή, ὁ δεῖνα καλός, ἡ δεῖνα καλή*. Klein's *Griechische Vasen mit Lieblingsinschriften* supplies still closer parallels. Thus we find two youths, Andrias and Hippocritus, acclaimed each as *κάλλιστος*. And there are several instances of *δοκεῖ* in this class of inscriptions, e.g., *Catalogue of Vases in the British Museum*, Vol. III, E 718: *Ἀφροδισία καλή, τὼς δοκεῖ Εὐχ(ε)ίρφ*. Other instances may be found on pp. 39, 61, 98 of Klein's *Liebingsinschriften* and on p. 50 of his *Meistersignaturen*.

In short, I am convinced that the vase painter meant to celebrate a woman, not a small piece of country. But that he would refer to her as the "the Brasian woman" rather than by her individual name does not seem very likely. If it be suggested that her name was Brasia, the objection is that the article is never used with a proper name in this class of inscriptions. I propose, therefore, to see in *ΗΑΒΡΑΣΙΑ* a single word, Habrasia. This, though unexampled, seems to be possible as a woman's name, compounded of *ἄβρ*— and *Ἀσία*. A place-name does sometimes occur as the second element of a personal name, and *Ἀβρασία* looks as intelligible as *Ἀριστόκλυπος*.

Mr. Shear translates *γᾶς* by "land," whereas I prefer to take it as "earth," but his understanding of the construction is the same as mine. Parallels are quoted by Krüger, *Griechische Sprachlehre*, I, 47, 29, A 7; viz., Plato, *Protag.* 342 A: *σοφισταὶ πλείστοι γῆς ἐκεῖ εἰσιν*, and Xenophon, *Symp.* VIII, 40: *σῶμα ἀξιωπεπέστατον ἰδεῖν τῆς πόλεως ἔχεις*.

F. B. TARBELL

UNIVERSITY OF CHICAGO

ON THE DATE AND ORDER OF DELIVERY OF ST. AUGUSTINE'S TRACTATES ON THE GOSPEL AND EPISTLE OF ST. JOHN

M. Péronne (*Œuvres complètes de Saint Augustin* [Paris, 1869], IX, 212 ff.; X, 452), dates these discourses in the year 416 or 417 A.D. It is certain from the content of the various sermons that they were delivered in the midst of the struggle between the Catholics and the Donatists. They might therefore be placed as far back perhaps as the year 411, just preceding the famous conference at Carthage between Catholic and Donatist bishops. In Tractates XLV, XLVIII, LXXXIII, CV, CXI, not only the doctrine of predestination, but also the errors of the Pelagians are discussed. Now the Pelagian heresy began to make its way into Africa about 411 A.D., and for that reason these sermons cannot be placed before that date.